1 know, you are more clement than vile men, Who of their broken debtors take a third,
A sixth, a tenth, letting them thrive again On their abatement; that's not my desire : For Imogen's dear life, take mine ; and though Tis not so dear, yet 'tis a life ; you coin'd it: 'Tween man and man, they weigh not every stamp; Though light, take pieces for the figure's sake: You rather mine, being yours: And so, great powers,
If you will take this audit, take this life, And cancel these cold bonds [3]. O Imogen I
I'll speak to thee in silence. *[He sleeps**

Solemn Musiclt. Enter, as an Apparition, Sici-*

his present all, that is, his life, if it is the *main part,* the chief point, or principal condition of his freedom, i. e. of his freedom from future punishment. This interpretation appears to be warranted by the former part of the speech. Sir T. Hanmer reads : " *I doff* my freedom----------." STEEVENS.

1 believe Posthumus means to say, " Since for my crimes I have been deprived of my freedom, and since life itself is more valuable than freedom, let the gods take my life, and by this let heaven be appeased, how small soever the atonement may be."
I suspect, however, that a line has been lost, after the word *satisfy.* If the text be right, *to satisfy* means, *by way of satisfaction.* MALONE.

[2] — cold bonds.] This equivocal use *of bonds* is another instance of our author's infelicity in pathetick speeches. JOHN-SON-
An allusion to the same legal instrument has more than once • debased the imagery of Shakspeare. So, in Macbeth: " *Cancel* and tear to pieces that great *bond* [ee] That keeps me pale." STEEVENS.

3 *Solemn musick,* &c.] Here follow a *vision,* a *masque,* and a [v] *prophesy,* which interrupt the fable without the least necessity, and unmeasurably lengthen this act. I think it plainly foisted in afterwards for mere show, and apparently not of Shakspeare. POPE.

Every reader must be'of the same opinion. The subsequent narratives of Posthumus, which render this masque, &c. unnecessary, (or perhaps the scenical directions supplied by the poet himself)

seem to have excited some manager of a theatre to disgrace the play by the present metrical interpolation. Shakspeare,